

The Musical World.

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SATURDAY, OCTOBER 7, 1865.

Price 4d. Unstamped.
5d. Stamped.

ROYAL ENGLISH OPERA, COVENT GARDEN.—

(Opera Company Limited.)

The Nobility, Gentry, Subscribers, Shareholders, and the Public, are respectfully informed that the SECOND SEASON, under the management of this Company, will commence on SATURDAY, OCTOBER 21st, with (for the first time in English) Meyerbeer's Grand Opera, entitled L'AFRICAINNE. Prospectuses of the arrangements of the season may be had on and after Monday next at the box-office of the Theatre, which will be open from 10 till 5.

EDWARD MURRAY, Acting-Manager.

SIGNOR RANDEGGER'S TOUR.

THE artists who will assist Signor Randegger, during his tour through Scotland, &c., are

MADAME RUDERSDORFF,

MISS HELEN KIRK,

MR. LAWFORD HUXTABLE,

AND

MR. GEORGE PERREN.

The following popular Songs will be sung every evening by the above admired artists:—“Hark the bells are ringing” (Henry Smart); “My heart’s in the Highlands” (Reichardt); “The awrah” (duet by Schubert); “When the wind blows in from the sea” (duet by Henry Smart), and I Naviganti (The Mariners) trio by Signor Randegger.

MADAME LIEBHART.

MADAME LIEBHART begs to announce that she is open to engagements, in town or country, for classical or miscellaneous concerts, and she will also visit Scotland and Ireland. The announcement respecting Madlle. Liebhart having joined a concert party, for a provincial tour, is incorrect. Communications to be addressed to her residence, 8, Marlborough Hill, St. John’s Wood, N.W.

MADAME BERGER LASCELLES.

MADAME BERGER LASCELLES requests all letters, respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

MR. HANDEL GEAR.

MR. HANDEL GEAR, Professor and Teacher of Singing, begs to announce to his friends and pupils that he has arrived in London for the season.

MISS LAURA HARRIS.

MISS LAURA HARRIS requests that all communications be addressed to Mr. A. BERNARD, 17, Hyde Park Gate, Kensington, W.

MISS BERRY.

MISS BERRY requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of M. Duncan Davison, 244, Regent Street, London, W.

HERR REICHARDT.

HERR REICHARDT begs to announce that he will visit SCOTLAND in the early part of November. All communications, for engagements, for concerts, oratorios, &c., on his way there or back, to be addressed to him, at Chateau de Conteville, Boulogne Sur Mer.

M. OBERTHUR.

M. OBERTHUR begs to inform his Friends and Pupils, that he has returned to London. 7, Talbot Terrace, Westbourne Park, W.

MME. PAREPA.

MME. PAREPA will return to London from her American Tour in December next. Letters and communications to be addressed to 10, Warwick Crescent, Maida Hill.

MR. ASCHER.

MR. ASCHER, Pianist to the Empress of the French, begs to inform his friends and pupils that he has returned to town for the season.

CRYSTAL PALACE.—THIS DAY (SATURDAY).

CONCERT and AFTERNOON PROMENADE.—Vocalists:—Molle Liebhart, Miss Berry, Signor Ferranti. Conductor—Mr. Manns. Programme includes Symphony No. 2 in D, Beethoven; Intermezzo and Gigue (first time in England), Lachner; Overture “Obéron,” Weber, &c. Admission Half-a-Crown, or by new guineas season Ticket, admitting until 30th September, 1866. A few reserved stalls, for this day only, will be on sale at the ticket stands in the Palace, Half-a-Crown. Guinea Stalls, also on sale, entitling the holder to the same stall for the series of Saturday Concerts (guaranteed not less than twenty between October and April). At this almost nominal price, and from the increasing number of Season Ticket holders, induced by additional railway facilities, early application is absolutely necessary.

A GRAND BRASS BAND CONTEST

WILL TAKE PLACE IN THE EXHIBITION PALACE, DUBLIN,
ON THURSDAY, 12th OCTOBER.

Valuable Prizes will be given.

Bands intending to compete, should at once apply for the necessary forms, &c., which must be filled up and returned not later than the 7th inst.

HENRY PARKINSON, Secretary and Comptroller.

MR. F. B. JEWSON.

MR. F. B. JEWSON begs to announce that he has returned to town for the season.
21, Manchester-street, Manchester-square.

MADILLE LIEBHART.

MADILLE LIEBHART will sing at the CRYSTAL PALACE, THIS DAY, Saturday, October 7th, the “LIEBHART POLKA,” composed by Prof. R. Moulder, expressly for her, and which she sang every evening, with immense success, at Mellon’s concerts, Royal Italian Opera-house.

MR. EMILE BERGER.

MR. EMILE BERGER will play his new solo on “The Flowers of the Forest,” (a favorite Scotch melody) at Glasgow, this day, Saturday, October 7th.

MME. HARRIETTE LEE will sing “Rock me to sleep,” composed by BRENNER, at Ipswich, Oct. 13, and Manningtree, Oct. 14.

MISS ROSE HERSEE will sing BENEDICT’S Variations on “Le Carnaval de Venise,” at the Music Hall, Store-street, Oct. 18th; Islington, Nov. 3rd; Bury St. Edmunds, Nov. 14th, and Leicester, Dec. 12th.

MISS FLORENCE DE COURCY will sing “HARK, THE BELLS ARE RINGING,” composed by HENRY SMART, at Dover, October 11.

WILLIE PAPE begs respectfully to call the attention of PIANISTS to his recent publications—“Lullaby,” “Les Echos,” “Murmures Eoliens,” “Ar hyd e nos,” “Danse Fantastique,” “First Love,” “Columba,” and “Ever of Thee.”

MADILLE LINAS MARTORELLE begs to announce her return to town; all communications, for Concerts or Oratorios, to be addressed to her residence, 70, Park Street, Grosvenor Square.

MISS ROSE HERSEE will sing, Oct. 18th, at Store Street Rooms; Nov. 3rd, Myddleton Hall; Nov. 4th, Liverpool; Nov. 6th, Liverpool; Nov. 10th, principal soprano in “Judas Maccabaeus” at the Sacred Harmonic Society, Southampton; Nov. 14th, Bury St. Edmunds; Dec. 11th, Leicester, 2, Crescent Place, Burton Crescent, W.C.

MISS ROBERTINE HENDERSON begs to announce her return to town. She will sing at Faversham, Nov. 29th; Chichester, Jan. 9th; Hull, Feb. 12th and 14th; Swindon, April 3rd. She will be happy to accept engagements to sing en route, and elsewhere after Nov. 29th—19, Newman-street, W.

HERR WILHELM GANZ begs to inform his friends and pupils that he has arrived in town for the season.
15, Queen Anne Street, Cavendish Square.

REMOVAL.

JULLIEN'S.—NOTICE OF REMOVAL.

A. HAMMOND & Co., (late Jullien's) Musicsellers, &c.,
beg to announce that their business is now carried on at No. 5, Vigo Street,
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TO MUSICSELLERS, COMPOSERS, &c.

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BY HOWARD GLOVER.

Sixteen years Musical Editor of *The Morning Post*.

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THE CONSERVATIVE LAND SOCIETY.—The 14th Year.—The taking of land is entirely optional. Persons may invest large or small sums, receiving interest thereon, and may elect to be either Depositors or Shareholders. Prospects, explanatory of the different departments, will be sent free of charge. Present rate of interest, five per cent per annum on Shares, and four per cent per annum on Deposits, with facility of prompt withdrawal.

CHARLES LEWIS GRUNSEISEN, Secretary.

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A FINE AFTER DINNER SONG, "FILL TO THE BRIM." Words from the German. Music by Gitana. Well suited to a bass voice with some amount of flexibility. The music is easy and flowing.—*Vide City Press*. 2s. 6d.

UNITED SERVICE MUSIC, by A. F. GODFREY, Master of the Coldstream Guards Band. The quadrille, piano solo and duets, 4s. each; the waltz, 4s.; and the galop, 3s.; the quadrille, for a quadrille band, 3s. All at half price, with an extra stamp for each.

HARK! THE GOAT-BELLS RINGING!—A pretty duettino. Madame Lemmens-Sherrington and Miss Sherrington warble it delightfully.—*Somerset County Herald*. Music by HENRY SMART. 3s.

M. R. VANCE will SING his New, Refined, Popular Comic Song, "TICK, TICK, TICK," Seven Nights at Manchester from Sept. 23, and at Leeds Three Weeks from Oct. 23.

Published by ROBERT COCKS & Co., New Burlington-st., London.

"WHEN FRANCE & ENGLAND MET OF YORE."

NEW INTERNATIONAL SONG.

Sung at MELLON'S CONCERTS with great applause.

BY

GEORGE FORBES.

London: BOOSEY and Co., Holles Street.

MUSICAL VIGNETTE FOR THE PIANOFORTE.

"THE SUN'S LAST RAY,"

BY

JULES BRISSAC.

"The following beautiful and highly suggestive lines from Byron head the first page of this aptly styled "Musical Vignette," and would appear to have given rise to the elegant musical ideas which follow:—

"When the last sunshine of expiring day
In summer's twilight weeps itself away,
Who hath not felt the softness of the hour
Sink on the heart, as dew along the flower?"

"It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lover's vows
Seem sweet in every whisper'd word;
And gentle winds, and waters near,
Make music to the lonely ear."

"The piece, an andante in F major, consists of a very sweet and expressive melody, laid in the tenor part of the instrument, the left hand crossing the right with a light accompaniment, which, after an easy, natural progression into the key of A minor, is repeated, this time an octave higher, with an accompaniment of semiquavers. The same melody then again appears in the lower register, and is now accompanied by delicate arpeggi in triplets; and the third verse, as it were, of the song is supplemented by an effective coda, which is in perfect keeping with the rest. Thus, simple as this little piece is in its construction, it is nevertheless extremely telling in its effect, and will, or we are much mistaken, prove quite a drawing-room success."—*The Queen*, Sept. 30th.

Pub'd by HUTCHINGS & RÖTER, 9, Conduit Street.

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MAYENCE, BRUSSELS & PARIS: MESSRS. SCHOTT.

THE GLOUCESTER FESTIVAL.

(From the "Saturday Review.")

Many years since, a Dean made himself notorious by stopping the musical festival at York. Offering some objections to the programme—which he wished to have entirely under his own control—he closed the doors of his cathedral in the face of a profane mob of singers and players, and thus virtually abolished an institution which had promised to become both permanent and useful. At the meetings of the Choirs of Worcester, Gloucester, and Hereford things are differently managed. About seventy years ago, the least tolerant section of the clerical party was strong enough to do away with the festival at Hereford; but as, at the same time, the claims of the widows and orphans could not be overlooked, it was resolved to meet them by private subscription. The result, however, showed that oratorios were greater attractions than sermons; or, at any rate, that a sermon followed by Handel's *Messiah* was infinitely more fruitful than a sermon without the *Messiah* to back it up. So, from that time onward, the Choirs were allowed to assemble every year, at one of the three cities, and celebrate their festival in the cathedral church. A more graceful and harmless way of turning the pleasure derivable from the manifestations of a beautiful art into a channel for the supply of an admirable charity could scarcely be imagined; and to the credit of those in authority it should be added that, with rare exceptions, the successive Bishops and Deans of the three dioceses have not only refrained from opposing the performances of sacred music in their cathedrals, but, by their personal countenance and princely hospitality, have materially assisted the cause.

In the dioceses of Worcester, Gloucester and Hereford there are nearly 150 livings with an income of £100, and out of this pittance, it is clear, the holders can do no more than furnish themselves with the bare necessities of existence. That they should be able to put by anything for the future wants of those who may survive them will hardly be expected. If then, as appears evident, the diocesan clerical institutions, deprived of the aid of the music-meetings, would depend for revenue exclusively upon the clergy and their belongings, the widows and orphans of the most hard-worked and ill-paid laborers in Christ's vineyard must be in a sad plight. Of recent years the festivals have been the means of enriching this particular charity with an average yearly contribution of at least £1,000, which has enabled the diocesan institutions to give to each widow on the fund an annual stipend of £20, and to each orphan of £15. Now, there are still many candidates whose claims it is desirable to recognise; but to abolish the festivals would be to make any further extension of the benefits of the charity impossible. Moreover, it is on all sides admitted that the average annual £1,000 of which we have spoken could never be obtained through private subscription alone. The money comes to a very large extent from the noblemen and gentlemen possessing property in the three counties; and as we most frequently read of a great step on behalf of a charitable object being preceded by a dinner, so it seems that the noblemen and gentlemen of the three counties require the charitable instincts within them to be moved to action by the stimulating effects of a banquet of good music. The conduct of the festival lies entirely with them. They alone are responsible for loss; and if by chance there is a surplus, it invariably goes to the charity. Not a penny that finds its way into the plates is appropriated by them in case of a deficit, however large. So that we are really unable to perceive what the question of economy, urged in some quarters, has to do with the matter. Whatever the stewards may be out of pocket is exclusively their own affair. Grant the festival, and from £1,000 to £1,200 or £1,300 is added to the fund; forbid the festival, and the fund remains *in statu quo ante*. Besides, the county families like to meet periodically on common ground, with a common object in view. The music-meetings, from a very small beginning, in 1723—thirty-six years before Handel died—have grown into important institutions; and they form just such occasions as bring such people naturally and agreeably together. The aristocratic and wealthy inhabitants of the counties are proud of them. London, Manchester, Liverpool, Birmingham, and other great towns, send special reporters to record their proceedings; and the festivals are talked about from one end of the kingdom to the other. This flatters the county vanity in a very innocent way, and a great good is effected without an atom of prejudice to any one. It has been proposed to dispense

with the collections at the doors of the cathedrals after the morning performances, and to make up for the loss by increasing the charges of admission. But, odious as the system of plate-begging may appear to some, we do not think the proposed alternative a good one. It would be merely robbing Peter to pay Paul.

The festival just held at Gloucester—the 142nd meeting of the Three Choirs—appears to have been one of the most successful on record. And yet things looked ominous at the outset. A new Bishop had arisen who knew not oratorios, and a new Dean who did not like them. It was current that these dignitaries had expressed their intention of absenting themselves during the week, and it was believed that Dean Law had granted the use of the cathedral under protest. Our zealous contemporary, the *Record*, with whom this Low-Church Dean is in especial favour, and who considers the festivals as a desecration of the house of God, gloat over the fact that, after "politely informing the stewards," "in terms as cold as he could freeze," that the cathedral "*on this occasion* would not be withholden," the Dean "positively refused" to deliver the sermon for the charity—mindless of the precedent set by those rigidly evangelical fathers in God, the Bishops Ryder and Baring, who had consented to preach on similar occasions. Not less exultant was the *Record* in stating another fact—that "the good Dean" had followed the Bishop in his flight from Gloucester, and that, in consequence, both the episcopal throne and the dean's stall would be vacant "at a gathering in which it is too obvious that the honor of God is not the first object, and that the world has the mastery." Common sense might ask why, if this was really the feeling of the Dean—and if he further considered the festival a "daring profanity," relying "for its attraction as much on the ball-room as on the house of God, and desecrating the most solemn words of inspiration for the entertainment of a pleasure-seeking crowd"—he granted the use of the Cathedral at any time or under any circumstances. But as the ball was not, any more than the evening concerts, held in the church, the sophistication is as plain as it is impertinent. Nevertheless, matters looked singularly unpromising. High-Church as represented by the Bishop, and Low-Church by the Dean, were both of a mind. Bishop Ellicott had selected festival-week to cross "from Lauterbrunnen over the Tschingel glacier to Kandersteg"—afeat which he appears to have accomplished with admirable success; Dean Law had gone no one knew where, and two of the Canons had followed the example of their superior. Gloucester was downhearted, but gradually waxed wroth. The local papers contained fulminating "leaders," in which the ecclesiastics were treated with but slight respect; while the *Record* came in for a goodly and by no means unmerited share of obloquy. The only point they would condescend to discuss—and indeed the only point worth discussion—was whether the performance of sacred music in cathedrals was a desecration of those sacred edifices, an employment of them, so to say, *in usum letitiae*. This our contemporaries indignantly denied, strengthening their argument with the words of a canon of the Church, known and respected for his devotion to the interests of the festivals:—"No pulpit eloquence ever moved the hearts of the multitude like the music of the *Messiah*, no picture of the immortality of the soul from preacher's lips has caused the tears of thousands to start like the singing of the lovely air, 'I know that my Redeemer liveth.'"

But these drawbacks were not all that made anticipation gloomy. Since the last meeting of the Choirs, at Hereford, (1864), Mr. Amott, organist of Hereford Cathedral and for many years conductor of the Festival, had died. His successor was Dr. Samuel Sebastian Wesley, from Winchester—a famous musician, it is true, but remarkable, if report was to be relied on, no less for eccentricity than for talent. The arrangements of Dr. Wesley for the musical part of the Festival were criticized in anything but favourable terms. That he had made one or two very serious blunders could hardly be denied. His greatest mistake was in dispensing with the services of a tenor incomparably the greatest singer in oratorio we possess, and with those of a contralto who, long as she has been before the public, is still confessedly unequalled in her line. The tenor was Mr. Sims Reeves, the contralto Madame Sainton-Dolby. In place of the first, Dr. Wesley had engaged Dr. Gunz, from Her Majesty's Theatre—an artist untried in oratorio and unacquainted with the English language; in place of the last, he had secured two young ladies of whom nobody knew anything. Then Dr. Wesley entertained peculiar notions of conducting—traditions of a certain

[October 7, 1865.]

estival at Hereford, which he had directed thirty years ago, while organist of Hereford Cathedral. True, he could scarcely prove a worse conductor than his immediate predecessor, Mr. Amott, the least competent of the three local organists who have so long presided respectively over the meetings of Worcester, Hereford, and Gloucester; but from a recluse since thirty years, who now came forward with an inexperienced baton, at the caprice of an obstinate will, nothing very good was to be expected. Thus, in the belief of many, the Gloucester Festival of 1865 was not only to be the last, but, in an artistic sense, the least satisfactory ever given. But *l'homme propose et Dieu dispose*; the actual results showed the reverse of what had been anticipated. As the festival gradually advanced the croakers were gradually silenced; and the upshot was that the 142nd meeting of the Choirs—if, judged from a musically critical point of view, not one of the most unexceptionally creditable on record—turned out at any rate better than had been expected, while in a commercial sense it was wonderfully prosperous.

As matters mended, a more cheerful and indeed a more charitable view began to be taken of everything and everybody. Bishop Elicott's London labours, as one of the Lords Spiritual, had been severe, and he needed repose and change of scene; so he left Gloucester and "did" the glacier. Moreover, the Bishop had never declined to preach the Charity Sermon, but had merely requested that he might not be asked to preach it. As for Dean Law, not only had he granted the use of his Cathedral (*the Record* and the "freeze" were no longer hinted at), but placed his deanery in charge of Lord Ellenborough, who was spending 150*l.* a-day in dispensing hospitality. To conclude, the Dean had never harboured a thought of withholding the Cathedral, or he would have considered it his duty to apprise the organist and conductor, Dr. Wesley, of his intention—asmuch as the abolition of the music meetings would so considerably diminish that gentleman's professional emoluments as to make him chary of abandoning his old post at Winchester, for another not otherwise much more honourable or much more profitable, at Gloucester. The Dean of Chichester, who preached at the Cathedral on the Sunday after the festival, did not, of course, enter into explanations such as these; but he is reported to have uttered something from the pulpit about "anonymous assassins" (or words to that effect), which in the minds of many of his hearers set things all to rights. It little matters, however, what influence may have caused the change of tone in certain quarters. The Dean of Chichester, if he really made use of such an expression, could not have meant that the *Record* allowed "anonymous assassins" to make unscrupulous use of its columns; and so the observation may be accepted as against those journals which, taking the *Record* as authority, wrote accordingly. Enough that the festival has proved a great success, and that at present there is no idea of it being the last. Mr. J. H. Brown, the secretary, has already, we are told, obtained the names of fifty stewards for the next meeting (1868), and there is small question but that the number will be shortly doubled.

The first day's music brought a veritable surfeit of harmony and melody. Full cathedral service, with the united Choirs for singers, and a sermon by Canon C. E. Kennaway, of Gloucester, with which every one was in raptures, took up a good part of the afternoon. This was succeeded by a performance of the first part of Mendelssohn's oratorio *St. Paul*, and the whole of Spohr's *Die letzten Dinge*. *St. Paul* entire would have been more acceptable; or, if that was unsuited to Dr. Wesley's plan, the oratorio of Spohr might have preceded the half oratorio of Mendelssohn, and thus stood a fairer chance of being appreciated according to its worth, as the very best thing of its kind which Spohr composed—as superior to his *Calvary* and *Babylon*, written respectively nine and sixteen years later, as it can possibly have been to his *Das jüngste Gericht* (the real *Last Judgment*), written fourteen years earlier (1812), and never yet published—greatly as the author, in his *Selbst-Biographie*, expresses himself content with portions of it. The day wound up with a miscellaneous concert at the Shire-Hall, the programme of which was as long as, under the circumstances, could well be endured. On the second day, at the Cathedral, the orchestral movements, with a chorus and air, from Mendelssohn's *Lobgesang*, a selection from Rossini's *Stabat Mater*, Dr. Wesley's *Cathedral Anthem*, "Acribe unto the Lord," his father's motet (double-chorus), "In Exitu Israel," Mozart's *Requiem*, some pieces from Beethoven's *Mou*

of Olives, together with isolated airs from Handel, Haydn, Spohr, Gounod, &c., and J. S. Bach's great Pedal Fugue in E flat (*St. Ann's*), performed by Dr. Wesley on a new organ provided for the occasion but not likely to be retained, constituted an afternoon's music unparalleled in length and variety, if not made out with invariable judgment. The concert in the evening was as lengthy in comparison, including, among other things, a part of Haydn's *Seasons* ("Spring"), Mendelssohn's first Pianoforte Concerto, the overture to Spohr's *Jessonda*, some excerpts from *Guillaume Tell*, and Mendelssohn's *Walpurgis Night*, most injudiciously placed at the end of the programme. Besides all these, there were solos for almost every one of the chief singers. On the third day Mendelssohn's *Elijah* (entire) was given in the Cathedral, and in the evening at the Shire Hall a concert, just as lengthy as the preceding ones—including a selection from *Die Zauberflöte*, Spohr's *Scena Cantante* (violin and orchestra), the great fragment (*finale*) from Mendelssohn's *Lorelei*, Beethoven's Eighth Symphony, excerpts from Spohr's opera *Zemire und Azor*, and vocal solos too numerous even to think of. On Friday the *Messiah*, at the Cathedral, attracted nearly 3,000 people. The principal singers at these morning and evening performances were Madlle. Tietjens, Madame Rudersdorff, Miss Louisa Pyne, Dr. Gunz, Signor Bossi, Messrs. W. H. Cummings, L. Thomas, Santley, &c. The two young ladies (Misses Wilkinson and Elton) engaged to replace Madame Sainton persuaded nobody of the wisdom exhibited by Dr. Wesley in dispensing with the services of that excellent artist; while the loss of Mr. Sims Reeves in *Elijah* and the *Messiah* was, as might have been expected, wholly irreparable. Madlle. Tietjens, Miss Louisa Pyne, and Mr. Santley, in the oratorios just named, no less than in *St. Paul* and the rest, maintained their reputation at its height, while the singing of Madlle. Tietjens and Mr. Santley added greatly to the brilliancy of the evening concerts. The chorus and band were much the same as at previous festivals. On the whole, Dr. Wesley's conducting was fairer than had been anticipated, though occasionally his want of experience and consequent indecision were severely felt. The best of the morning performances were unquestionably *St. Paul* and the *Messiah*; the worst was "In Exitu Israel *Egypto*" (by the late Samuel Wesley), which every one naturally expected would be the most effective. Nor can the execution of the new conductor's Cathedral Anthem, "Acribe to the Lord"—though not an uninteresting, by no means a favourable specimen of his powers—be cited as wholly unexceptionable. At the second evening concert, which, contrary to precedent, attracted the largest audience of the three, an extraordinary sensation was created by Madame Arabella Goddard's performance of Mendelssohn's concert in G minor, with which the audience, who at first would probably much rather have listened to Thalberg's "Last Rose of Summer," or some such show-piece, were fairly taken by surprise. Seldom has a "classical" composition been received with greater enthusiasm. Mr. H. Blagrove's execution of the *Scena Cantante* ("Dramatic Concerto") of Spohr, at the third concert, was also a great and deserved success. On the other hand, Beethoven's symphony in F (No. 8) was little better than scrambled through by the orchestra. But we cannot undertake to describe in detail a whole week's performances of music, vocal and instrumental, sacred and secular. The chief points have been noticed; for the rest, the dress-ball on Friday night included, we must beg to be excused.

It is satisfactory to hear that, not only are the stewards (81 in number) likely to be quit for their donations to the charity, a surplus being more than probable, but that the collection promises, when all the expected contributions are got in, to reach little short of £1,200—an amount very seldom obtained at Gloucester, almost as seldom at Worcester, and still more seldom at Hereford. It would be a pity to see these pleasant and good-dispensing meetings die out for want of sympathy with the objects they so materially promote; but happily, as things look now, there seems less chance than ever of so unwelcome a catastrophe.

DRESDEN.—*l'Afriaine* is in active preparation. M. Saint-Léon has come expressly from Paris to superintend the ballet, so that the various dances may be executed exactly after the Parisian model.

"GIVE YOUR ORDERS, PLEASE!"—Franz Grillparzer has received from the new Emperor of Mexico the grand cross of the order of Gaudeloupe, together with a most gracious letter in the Emperor's own hand.

JEAN-JACQUES ROUSSEAU.*

(Concluded from page 608.)

A short time after furnishing the *Encyclopédie* with what became the base of his dictionary, he composed his little opera entitled *Le Devin du Village*, which was enthusiastically received in 1752.

To appreciate this composition properly, we must not forget what was the state of the art at that period among the French; we must compare the monotony of the rhythms and forms of most of the airs in the old operas with the graceful melodies of Rousseau's work. Without a doubt, the phrases are sometimes badly turned, the harmony is very far from being all that could be desired, and the bass is wrong in many passages; but there is a happy instinct displayed in the ingenuous and elegant songs of nearly the entire work, and this kind of merit is more rare than people suppose. For more than sixty years *Le Devin du Village* was performed successfully at the Opera, and at almost every other theatre in France.

The enemies of Rousseau have disputed his property in this work, and asserted that an obscure musician (Granet) of Lyons was the author; but, in addition to the fact that the assertion was never proved, it will be quite sufficient for any one to glance through a collection of more than one hundred romances and other pieces of Rousseau's composition, entitled *Les Consolations des Misères de ma Vie*, not published until after his decease (Paris, 1781, folio, engraved on copper by Richomme), for the purpose of obtaining the proof that the touching melodies in the collection are evidently by the same hand as the airs in *Le Devin du Village*. Castil-Blaze has shown himself one of the most violent detractors of Jean Jacques Rousseau, as regards this work in his book entitled: *Molière musicien* (vol. ii., pp. 409-422) and in that called *Théâtres lyriques de Paris*. *Académie Royale du Musique* (vol. i., p. 193). What he calls the proofs of J.-J. Rousseau's plagiarism is taken from the *Mémoires Secrets* of Bachaumont and Pidanzat de Maibroart, as well as from an anecdote inserted by a certain Pierre Rousseau, of Toulouse, in the *Journal Encyclopédique*. The anecdote has, by the way, been related in several different manners, and people have cited as authors of the music in the *Devin du Village* a number of musicians all equally unknown. Two editions of the score of this opera were published in Paris (without date, quarto). It was re-engraved, in an octavo form, for the fine edition of J.-J. Rousseau's works published by Dalibon (Paris, 1824-28, 27 vols., octavo). The other dramatic compositions of this celebrated man are: 1. *Pygmalion*, lyric scene or melodrama, Paris 1773 (in score); Rousseau was the inventor of this kind of work where the orchestra carries on the dialogue with the words of the character on the stage, expressing the sentiments by which he is affected. We all know what this sort of piece has become at the theatres on the Paris Boulevards. In a book entitled: *Lyon vu de Fourvières* (Lyons, 1833, octavo), we find (pp. 539-552) a piece entitled: *J.-J. Rousseau à Lyon*, in which a musician named Horace Coignet claims the music to *Pygmalion*, which he says he composed at Rousseau's request, during the stay made at Lyons by that great writer in 1770.—2. Fragments of *Daphnis et Chloé*, consisting of the first act, of a sketch for the prologue, and of various pieces prepared for the second act; Paris, 1780, folio (in score).—3. The six new airs of *Le Devin du Village*; Paris, 1780, folio (in score).—4. *Les Muses Galantes*, opera-ballet in three entries (words and music), executed in 1745, at the hotel of the Farmer-General, *Le Popelinier*; represented unsuccessfully at the Opera in 1747, and, in 1761, at the Prince de Conti's (not published).

A company of Italian *buffo* singers came to Paris in 1752, and obtained permission to give, at the Académie Royale de Musique, performances of some operas by Pergolese, Leo, Rinaldo di Capua, and several other composers alternately with the French Opera. J.-J. Rousseau, Grimm, and the other leaders of the encyclopedical party declared in favour of Italian and against French music; Grimm commenced the fight by his *Lettre sur Omphale*. A partisan of French music undertook the defence of *Omphale* in some *Remarques au Sujet de la Lettre de M. Grimm sur Omphale* (Paris, 1752, octavo) and Rousseau, under the veil of the anonymous, replied in a *Lettre à M. Grimm, au Sujet des Remarques ajoutées à sa Lettre sur Omphale*, without any name either of town or printer (Paris), 1752, octavo.

Musical bibliographers have been ignorant of the existence of this opuscule, or, at any rate, they have not been aware that Rousseau was the real author. The proof that it emanated from him is afforded by the collection of his works made with his consent at Neuchâtel (Paris), Duchesne, and Amsterdam, Marc-Michel Rey, 1769, 11 vols., octavo, in which there is an extract from it under the title: *Extrait d'une Lettre à M *** concernant Rameau*. The letter to Grimm was inserted in the complete edition of J.-J. Rousseau's works, Paris, Lefèvre, 1819-1820, 22 vols., octavo. It was nothing more than a piece of agreeable banter, but, after the expulsion of the Italian company, Rousseau was no longer so moderate. In that dogmatic and paradoxical tone which he always backed up with the charm of his admirable style, he declared that the French possessed no music, and could not possess any, in his *Lettre sur la Musique Française*, without any name of town or printer (Paris), 1753, octavo. The effect produced by this pamphlet cannot be described; the actors and musicians of the Opéra burned Rousseau in effigy in the courtyard of the Académie Royale de Musique, and, notwithstanding the success of *Le Devin du Village*, then in its prime, the directors deprived him of his free-admissions, which were not restored until more than twenty years afterwards, on the representations of Gluck.

A multitude of answers, good and bad, were published, and hurled a mass of insults against the author of the *Lettre sur la Musique fran aise*. Even the Court took part in the quarrel, which was declared to concern the national honour, and Madame de Pompadour neglected nothing to assure the triumph of the music of the Grand Opera over its enemies.

The only revenge Rousseau took for the sallies directed against him on this occasion was a very clever piece of pleasantry entitled: *Lettre d'un Symphoniste de l'Académie Royale de Musique à ses camarades de l'Orchestre*, one sheet octavo, without any name of author, printer, or place, and also without date (Paris, 1753). This letter is to be found in all the complete editions of Rousseau's works, as likewise his *Lettre sur la Musique françoise*. There were two separate editions, also, of the latter, one published at Amsterdam, 1753, duodecimo, and the other without any name of place (Paris, 1754, duodecimo). There is an analysis of it in the Marpurg *Essais historiques et critiques*, vol. 1 (1754, pp. 57-68). M. J. Schleit published a German translation with notes, Seidel, Sulzbach, 1822, octavo.

After having heard Gluck's operas, Rousseau retracted his opinions concerning the possibility of a good style in French music, and publicly acknowledged the fact. He testified his high respect for the operas of the above celebrated composer in some *Observations sur l'Alceste*, and in the *Extrait d'une Réponse du petit Faiseur à son Prêtre-nom, sur un Morceau de l'Orphée de M. Gluck*, which did not appear till after his death, and in his collected works. His other opuscula on music are : 1. *Lettre à M. le Docteur Burney, Auteur de l'Histoire générale de la Musique*.—2. *Lettre à M. l'Abbé Raynal, au Sujet d'un nouveau Mode de Musique*.—3. *Essai sur l'Origine des Langues, où il est parlé de la Melodie et de l'Imitation musicale*. These three productions are to be found only in the collections of the author's complete works.

Without being learned in the theory and history of music; without possessing a practical knowledge of harmony and counterpoint; and without having been even sufficiently skilful as a reader to decipher a simple lesson of solfeggio, Jean-Jacques Rousseau exerted a great influence on the music of his time in France. The boldness of his ideas, the charm of his style, the singular circumstances connected with his life, and his misfortunes, imparted to all his productions an interest which was reflected on his musical works and opinions. He entertained, moreover, just and elevated views on musical aesthetics, and what he wrote on them has not been without fruit for the reform of French taste in this art.

COLOGNE.—Herr J. G. Herzog, Royal Professor of music at the university of Erlangen, and formerly organist and professor at the Munich Conservatory, lately gave an organ performance to a specially invited audience in the church of the Holy Trinity. His playing was greatly admired.—The Concert Society have announced their intention of giving, during the evening seasons, under the direction of Herr Ferdinand Hiller, in the large room of Gürzenich, a series of ten evening concerts.

* By M. Fétis, senior, in the second edition of the *Biographie Universelle des Musiciens*.

And over a thousand odd pages of material, mostly in the form of a substantial

MILAN.

(From our own Correspondent.)

Ronconi did not make his appearance on the evening of the 13th, as I had mentioned in my last. On account of a slight indisposition of the great barytone the performance was postponed until the 19th. On that evening a large audience assembled at the Carcano to hear the celebrity whose fame is known to all the world, the opera being *Maria di Rohan*. I should think that among the audience there must have been at least 500 singers, as at this time of the year (most of the Italian theatres being closed) artists abound in Milan. I must confess that I for one rather trembled for the success of the venture, as it is now twenty-two years since Ronconi sang in Milan, and since that time a new generation has sprung up, and Ronconi is only known here by report, with the exception of one or two veteran playgoers. However, I am glad to record that he has been eminently successful. On his first entrance he was greeted with that unanimous applause which celebrities only receive, and it was full three minutes before he could commence his recitative. His youthful appearance appeared to astonish every one; but it is impossible to conceal the ravages which time has made in his voice, and this fact no art can counteract. In place of the romanza which occurs in the opera, he sang the air from *Maria di Rudenz*, "Ah non avea più lagrime;" and with the aid of his mezzo voce got through it remarkably well, and was warmly applauded. I could read, however, very plainly disappointment written on the faces of two-thirds of the audience. In the second act his bye play, when he finds the mask which his wife has dropped in her hurry to conceal herself in the cabinet of De Chalais, was much relished; but it was in the third act that he literally roused the audience to enthusiasm—his reading of the letter and discovery of the portrait of his wife was really superlative acting; and in the *caballetta* which follows he created a magical effect by his singing the passage, "Fra poco di sangue un rio a questa lagrime succederà," and again in the duet with the soprano, at the passage, "E troppa la gioia mi toglie il respir," the effect he produced was astounding. The house literally rang with applause. I should hardly like to say how many times he was summoned before the curtain after this act. On the second representation the enthusiasm was if anything greater than on the first evening, and the *brava artista* was presented with several crowns of laurel, one enthusiastic individual (a baritone, I believe) accompanying his gift with a kiss. The other parts in the opera were fairly performed. The soprano was Madile, de Montellio, the tenor, Barbacini, and the contralto, a nonentity. Of these, by far the best was the soprano, and she well merited the warm applause which she received as the opera progressed. The orchestra and chorus were above the average, and the opera was very decently placed upon the stage. Donizetti's opera, *L'Elixir d'Amore*, is announced for Wednesday night, Ronconi, of course, playing Dulcamara. Adina will be Madile, Mortellio; Belcove, Signor Osti; and Nemorino, Signor Sarti. The *Barbiere* is underlined, and I feel certain that in these comic operas Ronconi will create his greatest effect.

The autumn season at the Teatro Radegonda was inaugurated with Donizetti's *Polito (I Martiri)*, and certainly the opera was martyred, for a more wretched performance I never witnessed of principals, band, and chorus. Since that, an opera buffa by a local composer, *Il Casino di Campagna* has been given with a novelty in the shape of a female tenor, or rather a lady with a deep contralto voice, who sang the tenor part. It was only played one night, and the piece most applauded was a chorus of soldiers, which is almost note for note a piracy of Kücken's popular song, "The Young Recruit." At the same theatre *Lucia di Lammermoor* has been produced and was on a par with the previous efforts of the company. Among the eccentricities which marked the performance was the fact that in the delirium scene the prima donna lost herself and finished the scene in any way but that intended by the composer; and, as to the tenor, the last scene was too much for him, and as a consequence, he resorted to a very weak unpleasant falsetto; on this, the audience cried "Basta," and left the theatre.

At La Scala *Marta* continues its wretched career. Since the first night (for the convenience of the artists engaged) nearly all the music has been transposed lower to suit their voices; and the baritone, in addition to cutting out the romanza and duet in the 4th act, occasionally cuts out, also, the celebrated "Beer Song."

A few words with reference to the production at "La Scala" of Verdi's opera *Giovanna d'Arco*, the first performance of which took place on the 23rd. It certainly was better received than *Marta*, but on the first night a great number of free admissions were given away by the management with instructions to the recipients that they were to be sure to applaud, and these instructions they carried out to the letter, applauding every movement vociferously. The autumn season in Milan is generally very dull, the aristocracy not having returned from their villas on the Lakes of Como or Maggioni; but, notwithstanding,

the theatre would be better frequented if really good entertainments were placed before the public.

The production of *Giovanna d'Arco* is mistake number two of the Scala management, and it certainly will not bring either money to the impresario or fame to the composer. It is an opera which has never made way and has reposed almost quietly on the shelves of the publisher for nearly 20 years. Why it should be produced now is quite an enigma, unless it be that not having been heard for so long a time it is (so to speak) rather *never* than other operas by the same master. Verdi himself has endeavored to make it forgotten by the fact that he has reproduced the best pieces in other works, following in this the example of Rossini. However, as I have said, the public was in good humor, or perhaps it may be that after the execution of *Marta* (like as to one coming out of a dark room everything seems bright and shining), so any music of Verdi would be welcome after that of Flotow. The opera is in a prologue and three acts and is written throughout with great boldness, and without the slightest regard to the powers of resistance of the poor singers—in fact it seems almost a mystery how voices trained in the real school of singing like those of La Frezzolini, the tenor Poggi and the baritone Collini (the original exponents of the opera), could resist such ungrateful and difficult music. Again, the book is almost ridiculous, the principal elements being a king who is loved by a female warrior more brave and courageous than himself, a heroine who declares her love with a helmet on her head and a sword in her hand, amid the execrations of evil spirits and the prayers of angels, &c. The prima donna is the Signora Stolz, the tenor Signor De Azolla, and the baritone Signor D'Antoni. La Signora Stolz made a bad selection for her first appearance in Milan, for I am convinced of her ability to do justice to the music of operas of far greater pretension than that of *Giovanna d'Arco*; but the way in which she sang the most trying and arduous part of the heroine and combated with its various difficulties is worthy of all praise; her throat in fact must be made of iron to resist such tremendous calls upon it. Madile Stolz is certainly one of the best prima donnas that has been heard at La Scala. Her voice, in addition to being of fine quality, is most powerful and sonorous and capable also of being modulated at the will of the singer. She sings with great energy and passion, accents well, and certainly deserved a better subject for the display of her talents. Later in the season she will appear in another opera. The tenor sang his part carefully, but tamely and with a voice of very guttural quality. The baritone has not much voice, but that which he has known how to use, and came in for his share of the applause. The choruses were most excellently given, and the orchestra rather better than usual. The King honored the theatre with his presence on the second performance of the opera. On these occasions it is not permitted to applaud or to his, and the theatre is generally very poorly attended. On Tuesday evening they will try the effect of Rossini's *Barbiere di Siviglia*; afterwards either *Rebecca or Macbeth*.

At the "Carcano" Ronconi has appeared as Dulcamara in *L'Elixir d'Amore* with great success, and has been received most enthusiastically. He was not too well supported by the other artists of the company. His final appearance will be in the *Barbiere*. At the present moment all the theatres in Milan are open, but not one of them can boast of great, or even paying, business, with the exception of the "Teatro Stadina," which is occupied by a clever troupe of "Dogs and Monkeys."

Angus.

P.S.—By the way, they are building two new theatres in this city, the one the Nuovo Teatro Re, and the other in the street Ugo Fosciano.

BRUSSELS.—Madile, Artot has been gaining fresh laurels in *Faust*. *La Fille du Régiment*, and *Il Trouvatore*, at the Théâtre de la Monnaie, M. Gevaert's *Capitaine Henriot* has been most successfully produced at the same establishment. The composer generously gave the sum he received for it here, to the Hospice Sainte-Gertrude, an asylum for the aged poor.—It is said that there will be a regular Italian operatic company, after December next, under the management of M. Gatti, formerly *impresario* of the Royal Theatres of Milan, and of the Pergola Theatre, Florence. Among the operas to be performed are *Beatrice di Tenda*; *Otello*; *Crispino e la Comare*; *Anna Bolena*; *Un Ballo in Maschera*; and *I Batiu*. Signori Pancani and Ciampi will be members of the company.—A grand musical solemnity organised by the Royal Society of the Réunion Lyrique, and carried out under the auspices of the government and of the communal authorities, was fixed for Tuesday, the 26th inst. It was to take place in the Salle des Expositions, the performers being Madile, Artot, MM. Warnot, Depoitier, the members of various societies in this city, Antwerp, Ghent, and Liège, the pupils of the Ecoles Communales, and the band of the Association des Artistes Musiciens de Bruxelles. The works selected for execution were *St. Paul*, *The Seasons*, and M. Gevaert's cantata, *Jacques Artiveide*. M. Hanssens was appointed to conduct.

THE WELSH EISTEDDFOD.

To the Editor of the MUSICAL WORLD.

SIR.—The Welsh Eisteddfod, the grand festival of the bards of Wales, of literature, science, and art, took place during the week before last in the town of Aberystwyth.

From the earliest times these meetings have greatly tended to the elevation of the moral and religious status of the Welsh people. Not only have they increased their religious fervour, but they have done much to promote that kindness and gentleness of manner which is so remarkable amongst the population both of North and South Wales. In a knowledge of music the Cymry have, so to speak, ever held an exalted position. *Giraldus Cambrensis*, for example, speaks with rapture of the proficiency and brilliant execution of the Welsh minstrels at his early time. In the twelfth century, two Gorseddau were held in the Castle of Cardigan—the one under the patronage of *Bleddyn ap Cynfyn*, and the other under *Rhys ap Gruffydd*, Prince of South Wales. In the fourteenth century, *Ior Hael* held an Eisteddfod at *Gwern y Cleppa*, where *Dafydd ap Gwilym* won the honors of the bardic chair at Glamorgan. Shortly afterwards a Gorsedd was held at *Dol Goch yn Emlyn*, at which *Rhys Goch Eryri* and *Sion Cent* won the chief prizes; but *Sion Cent* refused the honours of the bardic chair of *Ceredigion*, stating that the praise and honour were due to God alone, from whom all genius emanated. This was a noble sentiment, and would of itself be sufficient to immortalise Eisteddfodan as a source of good. *Dafydd ap Gwilym* carried away the prize for the best love-song, and was crowned with the bardic chaplet by his brother bards. He was the greatest writer of love-songs that had appeared in Wales up to that period. In 1451 a great Eisteddfod was held at Carmarthen, under the patronage of *Gruffydd ap Nicholas*, Lord of Dinevor. *Gruffydd ap Nicholas* turned to the bards, and said, "What is the meaning and intention of an Eisteddfod?" No one answered. Then he said to *Dafydd ap Edmund*, "Thou little man, with the gay dress, answer me." And he answered him thus:—"Rememberance of the past—study of the present—and judgment of the future." "Very good (said the patron), but give me a further explanation." Then *Dafydd* replied:—"What is passed cannot be mended. What is must be as it is. What is to come may be improved. What is passed is present in the memory. The present is before our eyes. We can only conjecture about the future. It is too late to improve the past, but it might have been better. It is too late to improve the present, but it might have been better; and, as to the future, we should endeavour to make it better." "Very good," said *Gruffydd ap Nicholas*, and he turned to the bards, saying, "Nothing is good, if it can be made better. Here is the silver medal, and he who sings best and displays the greatest knowledge in the art and sciences shall have it." In recent times there have been many famous Eisteddfodau held. I have spoken of music and love, and cannot pass without notice the fruit they bear—namely, literature and art. Where the strong force of passions rage, and where they are not subdued and brought into sweet accord by kindly feelings and domestic affections, all history shows us that art and literature have withered and perished, and religion itself has decayed. Eisteddfodau have proved themselves to be, not only the origin but the nursing mothers of these inspiring principles, which excite all men who embrace them to the avoidance of all that is mean and base, and the performance of those noble deeds that live in a nation's history, as well as implanting in individual breasts the highest aspirations.

The committee of the national Eisteddfod judged wisely in holding their great annual meeting in the town of Aberystwyth. It has been famed in history from the earliest times. *Camden*, who ascribes the building of its fine old castle walls to *Gilbert de Hare*, commonly called *Strongbow*, states that it was then the most populous and important town in the county of Cardigan. It is pleasantly situated on the lower extremity of the valley of the *Rheidiol*, in the midst of lofty hills and on a bold eminence overlooking the celebrated Cardigan Bay, by which it is bounded on one side, while on the other it is environed by the beautiful river of *Rheidiol*, over which is a handsome stone bridge of five arches forming an entrance to the town from the south. Great changes have recently taken place in the good old town. The great Cambrian Railway has now been opened some time, and affords facility of communication with all parts of the United Kingdom. Many years ago new streets were built, and a beautiful terrace planned and in part carried out. It is now completed, and has the appearance of a fairy crescent, with the celebrated *Belle Vue Hotel* in the centre. Since the opening of the railway new and magnificent houses have sprung up in all directions; and I believe that I am stating a fact in saying that in a very short time this beautiful bay will be surrounded by noble mansions to its furthest extremity. The castle has of late been repaired and renovated, and the admirable taste which has been displayed in this and in all the accompanying signs of improvement calls forth one voice of universal admiration.

The Eisteddfod pavilion was erected by Mr. J. Rhydwen Jones, Rhyl, in the Queen's-road, adjoining the Townhall. It was admirably adapted for the festival, and the decorations were perfect. The pavilion was 52 yards in length, by 36 yards in breadth, and the platform at the east end measured 50 ft. by 30 ft., with a raised gallery behind for the choirs. The building was calculated to accommodate 6000 persons, the seats being well and comfortably arranged, so that there was no crowding, nor was there any space lost. The interior was admirably lighted from side windows in the roof and along the aisles, also with large windows in the east and west ends, the latter one being elegantly decorated with stars, hearts, and other emblems. The structure, we should say, consisted of a centre nave, with two side aisles. On each side were eleven pillars. On each pillar was hung a shield or other decoration, and all around the pillars and brackets supporting the roof were festoons of evergreens and roses. The shields were those of the fifteen Royal tribes of Wales, richly done in colours on white ground, and, with the name of the tribe limned on a scroll below, had a striking effect. Flags of all nations, with the British ensign in front, were displayed over the whole length of the roof, and also the bannerets of the principal families in the country. Mottoes and inscriptions were profusely scattered over the walls—the most conspicuous being a banner inscribed with the words "God Bless the Prince of Wales."

The proceedings at the Eisteddfod consisted of concerts, recitations of original poems, discussions on social science, education in Wales, the history of the Cymric language, the delivery of addresses by natives of the Principality and by distinguished visitors, the awarding of prizes, &c. The principal prize of the meeting (£20 and a medal), for which seven poetical compositions were submitted, was not awarded, as none of the poems were deemed worthy of the prize, which was announced to be open for competition at the National Eisteddfod to be held next year at Chester. In other respects the meeting is considered to have been highly successful.—I am, Sir, yours obediently,

Curymughun, Sept. 24.

ABEL OF ABERYSTWYTH.

DUBLIN.—(From our own Correspondent).—The Italian operas continue with unabated success. On Thursday *Don Giovanni* was produced before a crowded house, in which the popular element was largely represented, proving that the humbler classes have a high appreciation of music of the purest quality. The cast was as follows:—*Donna Anna*, *Mdlle. Titiens*; *Donna Elvira*, *Mdlle. Sinico*; *Zerlina*, *Mdlle. Sarolta*; *Don Giovanni*, *Mr. Santley*; *Leporello*, *Signor Bossi*; *Commandatore*, *Signor Fillipi*; and *Don Octavio*, *Signor Mario*. The glorious music of the immortal composer was listened to with genuine delight by the vast audience. On Friday the opera was *Verdi's La Traviata*, *Mdlle. Sarolta* playing the part of the heroine with very little success, notwithstanding her prepossessing appearance and pleasing voice. The *Alfredo* of *Signor Stagno* was by no means up to the mark; his voice, though agreeable, is weak and deficient in compass; he is a young artist, and I have no doubt that time will make a difference. The opera was saved from failure by the splendid singing and acting of *Mr. Santley* in the part of *Germont*, his fine baritone voice telling with great effect in "Pure siccome in Angela" and "Di provenza," the audience demanding a repetition of both. The other characters were well sustained. *Il Trovatore* was produced on Saturday night last, and during the week the operas of *Faust* and *Marta* were repeated with undiminished success. The *Fidelio* of *Beethoven* brought together as large an audience as I have seen this season, another proof, if it were wanting, that our people appreciate the works of true genius, and do not disregard sublime singing and acting like that of *Therese Titiens*. I cannot say more than that the entire performance reflected the greatest credit on all concerned, and those who understand the difficulties of the music will clearly see that was the highest praise which could be given. By the bye, the occupants of the galleries are as noisy as ever during the acts. Imagine a chorus of two or three hundred voices (not the sweetest) expressing a wish to "hang *Jef. Davis*" and do other extraordinary things to that most unoffending individual; combine with that the appearance they present in their shirt-sleeves and you have a correct picture of the top galleries during the opera season. For my part, I rush out during the acts, and thus save the tympanum of the ears of your contributor,

PILL PURCELL.

BRIGHTON.—The St. John's Choral Society gave their first subscription concert, at the Town-hall, on Wednesday. Romberg's setting of Schiller's "Lay of the Bell" and a *cantata* by *Mr. Ellis* were selected for the occasion. The Sacred Harmonic Society announced the former work for performance at their first subscription concert on Tuesday next. *Mr. Kennedy*, assisted by *Mr. Land*, gave his Scotch entertainment, on Wednesday evening and Thursday morning last, before a large and fashionable audience, at *Mrs. W. Devin's* "invitation concert." On Wednesday last, *Czerny's* concertant quartet, for four pianofortes, was well played by *Mrs. W. Devin*, *Mrs. Stern*, *Miss Smithers* and *Miss Hall*.

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(SHORT ABSTRACT OF CONTENTS.)

CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic). CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works. CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven and Mendelssohn. CHAP. IV.—The intellectual rank of musical art. CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Operas should be based. CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based. CHAP. VII.—The influence of mental progress upon music.

The author begs to state that the above work has absorbed the greater part of his time and thought for five years, and that it is a painstaking endeavour to elucidate the general nature, scope, and position of the musical art. It is unnecessary to say, such labor as is here involved is not that in connection with music calculated to prove remunerative. The work in question, however, being calculated to benefit musicians, as tending to elevate their art in general estimation, so far as mental analysis can do so, the author can conscientiously appeal to them for the means of ensuring safe publication. The promise of one hundred musicians to purchase a copy when the work is ready would constitute this means; and as this is all that is necessary for the immediate production of the book, the author urgently solicits all who feel willing to support it, not to delay communicating with him to that effect. Price to Subscribers, 5s.

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The Musical World.

LONDON: SATURDAY, OCTOBER 7, 1865.

To the Editor of the MUSICAL WORLD.

SIR.—The Earl of Dudley has set his face against the holding of a musical festival at Worcester next year. The matter is one of great importance to the three counties of Worcester, Gloucester, and Hereford, where these pleasant musical gatherings are held in succession. Lord Dudley, whether consciously or not, is probably the mouthpiece of an unscrupulous and influential party who would do away with these gatherings altogether, or who at least would disconnect them from the cathedrals, and so rob them of their great strength and vitality. The question therefore is, not only whether the festival shall be held next year at Worcester in the usual order and in the accustomed manner, but whether the old institution of the Triennial Music Meeting shall be swept away, after living through the vicissitudes of more than a hundred and forty years. If the day of doom has really arrived the festival will assuredly not die a natural death. It is now more vigorous than ever. It causes more money to be spent in the encouragement of musical talent, it attracts larger audiences, and it yields more funds for distribution amongst the widows and orphans of deceased clergymen. Nobody questions the utility of a charity which furnishes more than £1,000 a year for such a benevolent

object, and the urgent need of the fund cannot be denied in face of the oft-repeated statements that in the three dioceses there are about 150 livings with an income of £100 a year, and that the society, by dispensing annual stipends, never exceeding £20, is able to keep a number of widows and children of gentlemen from absolute want. The questions now raised are whether the means are good by which this philanthropic end is attained, whether the same good can be done by other means, and if so, whether those other means are on all accounts the best. My remarks on each head are intended to be suggestive rather than exhaustive. But it must not be supposed that the question concerns Worcester city and county alone. The arguments on both sides apply equally to the three counties. If Lord Dudley succeeds in preventing the Worcester Festival next year, somebody will attempt the same thing at Hereford in 1867. And even if the present onslaught on the old institution should fail, its defenders must expect to have the attack renewed. Each victory will strengthen their hands and dishearten their adversaries, but one defeat will probably destroy their organisation. More than half a century ago, it is true, the Hereford Festival was superseded by a private subscription for the local widows and orphans, and the result was so unsatisfactory that the music meetings were resumed in the order which has since remained unbroken. But it seems to be regarded on both sides as an understood thing that if there is no festival next year the system of which it forms part will be broken up.

The grounds of Earl Dudley's opposition are difficult to deal with. Not to lay a doubt on his sincerity, it is probably a matter of judgment. He thinks probably that performances of sacred music ought not to take place in a cathedral. His idea of an oratorio is probably of a musical drama with a sacred theme. But the sacredness of the theme probably does not overcome his repugnance for the dramatic character of the music, when represented in a cathedral. I do not consider that an oratorio is a drama. A drama supposes action, and the conditions of dramatic representation are not fulfilled by persons who sing the music of "sacred themes." One singer may perform the whole of the music allotted to Elijah, but he cannot be said to act the part of the Prophet. To borrow an illustration from a lower class of performance, the law does not regard the singing of duets at concert-halls as a dramatic representation, although the singers may be reciting musically part of an acknowledged play; but, inasmuch as there is no action or personation in the true and strict dramatic sense, these performances are permitted where dramatic representations are strictly prohibited. But if the singers at a concert-hall were to sing through the whole of an opera, even without what is understood as personation of character, they would infringe the law; whereas an oratorio may be sung entire anywhere without violating any statute. This distinction marks the difference between oratorio and drama so far as the legal aspect of the case is concerned. But the argument remains that the Earl of Dudley, however erroneously, probably regards oratorios as dramas, and as being therefore probably unfit for performance in a sacred edifice. In such matters of taste there is no disputing, since contradicting the noble Earl's definition probably would not alter his opinion. He will probably carry out his idea (if he can). It remains to be seen whether public opinion is on his side, and, if not, whether his will or public opinion is the strongest.

If the matter could be settled by argument, I should have no fear for the result. But the Earl of Dudley is a powerful man. He does not deny the goodness of the object for which the festivals are held, and it is not likely that he expects £1000 a year to be sacrificed to his prejudice. It seems strange that he, of all men, who has been foremost in promoting secular dramatic musical performances, should be foremost also in the attacking

another kind of musical performances, which are not secular but sacred. But he probably does not oppose the latter, because they are sacred, though probably because, being sacred, he thinks they are probably not sacred enough for a consecrated building. Such opinions, set up against a thousand a year spent in charity, would weigh but lightly; but I have been informed that the Earl of Dudley is willing to guarantee the ordinary income of the charity if his views are adopted. His Lordship can probably afford to pay for the luxury of having his own way, and I will assume the correctness of my information. It is further said that a princely donation to the Worcester Cathedral Restoration Fund is contingent on the success of his Lordship's opposition to the festival. If all this is true—as I fear it is—the gentlemen upon whom the decision rests are sorely tempted, and they require the support of public opinion to strengthen them in resisting the temptation. The decision will have to be made in the course of a few weeks, and I am glad to know that the Dean and Chapter will be memorialised by a large number of the most influential personages in the county to continue the festival, notwithstanding the Earl of Dudley's opposition, and the peculiarly significant way in which it is pressed.

My reasons for advocating the continuance of these delightful musical gatherings are altogether of a public nature. I believe that, independently of the money raised for the benefit of widows and orphans, the Festivals of the Three Choirs do a vast amount of public good. This public good will be lost by their discontinuance, even though the funds of the charity be maintained. County society is kept together by the music meetings, which are the leading events of the respective localities. Trade is largely benefited by the festivals, and would incur a serious loss if they were done away with. The study and practice of music would suffer a heavy blow and great discouragement; and I have no words to waste with any man who does not admit the force of this argument. The Festival Choral Societies are the nursing-grounds of sacred music in the dioceses where the festivals are held, and also lead to the cultivation of musical studies generally. If the festivals owe their popularity to their connection with the cathedrals, so do the cathedral-choirs depend for their efficiency upon the continuance of the festivals, to an extent which I hope will never be known, because it could only be fully realised by the consequences which would follow the severance of that connection. It is said that both the Bishop and the Dean of Worcester are in favour of continuing the music meeting; and I hope soon to hear that the Dean and Chapter have granted the use of Worcester Cathedral for next year's festival, despite the opposition of the Earl of Dudley and of Ward.—I am, Sir,

BUTTON OF BIRMINGHAM.

[Probably Mr. Button is right.—D. PETERS.]

NOTHING ABOUT NOT MUCH.

To the Editor of the MUSICAL WORLD.

SIR,—Although no "Opera," strictly so called, has been recently open in London, a great deal of operatic business, of one kind and another, has been doing at various places of entertainment. At Mr. Mellon's concerts we have had operatic selections arranged for the orchestra, at the Gallery of Illustration operettas with pianoforte accompaniments, at the Royalty Theatre operettas with orchestral accompaniments, and at the Prince of Wales's Theatre an operatic burlesque. The *Lucia*, as arranged by Mr. Byron for burlesque purposes, differs in many respects from the libretto set to music by Donizetti. Thus, in Mr. Byron's version *Lucia* does not go mad, nor does Edgardo kill himself. Lovers of coincidences and contrasts may be reminded that at the theatre where *Lucia* and *La Sonnambula* have lately been treated in such irreverent fashion, music of the gravest kind used at one time to be performed. The "Regency,"

"West London," "Tottenham-street," and "Queen's Theatre," as the now Prince of Wales's Theatre has successively been called, was, when it was first built, christened "The King's Concert-rooms," from the fact that George III. frequently went there to hear the "concerts of ancient music." The ancient concerts continued to be given at the theatre in Tottenham street until 1794, when, the number of subscribers having greatly increased, they were transferred to the King's Theatre, in the Haymarket, whence they found their way to the Hanover-square Rooms, where, somehow or other, they died out. It is a pity not to revive them; but I do not suppose it would suit the views of Miss Marie Wilton to re-establish them at the Prince of Wales's Theatre. At the Royalty Theatre, which, I believe, has no operatic, or musical antecedents, an original operetta by Mr. Allen, called *Castle Grim*, has been performed, with Miss Susan Galton, Mr. Elliot Galer, and Mr. George Honey in the principal parts.

At the Gallery of Illustration, during the last few weeks, an original operetta, an adapted French operetta of the present day, and an adapted Italian operetta (or "opera," as it was called in its own time) of the latter part of the eighteenth century, have been produced. Of the original work by Miss Gabriel, and of Mr. William Brough's and Mr. German Reed's adaptation of *Ba-Ta-Clan*, you, sir, have already spoken. Silence, therefore, best becomes one so humble as myself. Of the Italian antique I may have something to say when I have had an opportunity of hearing it, but, for the present, in consequence of the departure of the principal singer, Miss Augusta Thomson, to fulfil an engagement at Drury-lane Theatre, it has been withdrawn after a few performances only. Pergolese's *La Serva Padrona*, the composition in question, is an opera of historical interest and also of historical importance. Anyone who has read the account of the contest between the partisans of the Italian and the partisans of the French school of music in Rousseau's *Confessions* must feel some curiosity to hear the work which by common consent was used as a basis for the discussion. But *La Serva Padrona* is also useful in a purely musical point of view, as showing what sort of work a popular Italian opera was a hundred years ago, when dramatic choruses and finales were unknown, when concerted pieces were of the simplest possible structure, and when the whole duty of the modest, unpretending orchestra consisted in accompanying the voices. Between an opera of *La Serva Padrona* type and such operas as Rossini and Meyerbeer wrote for the French Académie, there is as much difference as between an idyll and a Shakespearian tragedy, or perhaps it would be nearer the mark to say, a drama by Victor Hugo.*

Mr. Mellon's concerts came to an end on Saturday evening, when the performance was for Mr. Mellon's "benefit" (as I hope the previous ones have also been). On this occasion the ordinary orchestra was reinforced by the bands of the Grenadier Guards, Coldstream Guards and Royal Marines; and M. Gounod's overture to *La Nonne Sanglante* was performed for the first time in London.

I am now told that the Royal English Opera will open on the 22nd of this month, with *L'Africaine*. What, by-the-way, is to be the English title of the work? English people speak of it familiarly, but absurdly, as *The Africaine*, but this will not do in print. At the theatre of an "English Opera Company" it would seem strange to call it *L'Africaine*. Is it to be called *The African* (but that would make one think of Nelusko, not Selika), or the *African Princess* (but Selika does not appear in the character of a Princess until the fourth act), or *The African Slave* (but Selika, after the third act, is no longer a slave), or what? As Selika does not come from Africa, it is a mistake to call her an African at all; but the mistake has been made and will have, in some form or other, to be adhered to.—I am, Sir, yours very humbly,

Ware Lodge, Oct. 2.

WHYTEFOOT OF WYMBLEDON.

* Why not then have said it at once?—D. PETERS.

† Why reinforced? Why not increased?—D. P.

BALFE'S "PURITAN'S DAUGHTER."—This favourite opera was bought at Messrs. R. Addison and Co.'s sale by Messrs. Hutchings and Rower of 9, Conduit Street, Regent Street, and not by Mr. Cock, as stated in *The Globe* and other papers.

BRIEF BRIEFS.

X.

To the Editor of the MUSICAL WORLD.

SIR.—Mr. James Gordon Bennett is editor and proprietor of the *New York Herald*, and Mr. Max Maretzke is lessee and manager of the Opera House in New York. These gentlemen having had a quarrel, Mr. Max Maretzke in a letter to the *Herald* makes some disclosures which will astonish opera goers and editors in this country. The following is Mr. Maretzke's letter:—

(To the Editor of the *HERALD*.)

Dear Sir.—Having repulsed your attack on the new artistes engaged by me for the forthcoming season, you have taken a week to search for a new base of operations; and now, having entrenched yourself behind the walls of a 'contemplated new opera house,' you open your masked batteries, not daring to attack me in open field. You substitute the Emperor of Russia for the editor of the *Herald*, and the imperial intendant of musical matters in St. Petersburg for your humble servant. You inform the public that the Emperor of Russia has withdrawn his subvention from the manager of the opera at St. Petersburg, who, you say, is probably nothing more than a 'German adventurer.' This is a very pretty piece of news; it lacks, however, one great essential: truth! The Emperor of Russia has not withdrawn his subvention from the opera of St. Petersburg, which will go on as before, nor is the *impresario* there a German or a Scotch adventurer, but a prince of the Russian empire, general in the Russian army, and a man of such power, that he would probably, in a similar case, have sent you to Siberia (without much regret on the part of the public) for your insolence in prejudging persons whom you admit you never heard.

As to your paltry attempt to injure my business because I determined to carry on the opera without advice or assistance from the petticoat government of the *Herald*, I will, in return, do good for evil, and inform you that it is not St. Petersburg but Moscow, where the opera, after a three years' trial, is to be abandoned; not, however, for want of a subvention, but from the difficulty, even with the Emperor's subvention, of finding now-a-days good singers. After you have heard my opera company for the next season, you will probably be obliged to confess that the business tact and musical knowledge of a New York opera manager can accomplish more than the subvention of the Emperor of Russia. Why will you not, then, help the Emperor of Russia out of his difficulty, by sending those surplus managers and singers under your paternal care to Moscow, instead of letting them run loose in the streets of New York?

Your story about St. Petersburg being incorrect, the parallel you attempt to draw cannot apply to the present operatic situation in New York; but I am willing to give you the benefit of your fiction. I am, therefore, to understand that you withdraw your subvention from the New York opera! This is really a terrible blow for the manager! for the opera! for the public! and for the proprietors of the Academy!! As a matter of course, the opera, without the *Herald's* subvention, is a preposterous idea!!! As impossible to succeed in New York without the *Herald* as in St. Petersburg without the Emperor! These are the ideas which the *Herald* tries to disseminate. Let us now calmly investigate the items of the *Herald's* subvention. They are as follow:—

1st. The <i>Herald</i> deigns to take a private proscenium box, for ten persons, which, at the rate of 25 dollars per night for about eighty nights in the year, would bring to the manager	2,000
2nd. To ten of the best reserved seats for the 'Herald's staff,' at 2 dollars per night—eighty nights	1,600
3rd. Extra seats and admissions for matinées, and for Brooklyn, &c, say	600
4th. Advertising and printing, at double the charge by any other establishment in New York, say 300 dollars per week for about twenty-five weeks	7,500
5th. For black mail to reporters, roving diplomats, &c.; for being forced to give employment to persons not wanted; for silk and velvet dresses borrowed from the theatrical wardrobe and not returned; for extra advertisements in the <i>Play Bill</i> and other like superfluities	3,000
Total	14,700

These are only the direct contributions, or subventions, as the *Herald* more properly calls them. Add to this the indirect contributions in the shape of interference from the *Herald's* petticoat government, with orders that such and such artistes shall be engaged, though utterly useless, and such others dismissed, though absolutely necessary; that *Travista* should be given in preference to *Robert le Diable* to the prejudice of the treasury; besides other vexatious demands of this

character, and we shall find that the *Herald's* subvention from the opera will not be less than twenty thousand dollars per annum. The *Herald*, therefore, costs the managers, directly and indirectly, more than the entire rent of the Academy of Music. Is it then astonishing that the opera could not flourish when the *Herald* swallowed up double its earnings. Is it strange that all the other managers who bent their knees before the 'Juno' of the would-be Thunderer of Nassau-Street, have utterly failed? I shall, therefore, in future do without the *Herald's* subvention, believing that one *prima donna* more and one *Herald* less will be more to the taste of the patrons of the opera. Let me say a few words about the 'contemplated new opera house.' You know as much about this as you admit you know about the new artistes engaged for next season; as much as you know about the St. Petersburg opera; and just as much as you usually know about things pertaining to art. It would be unjust to take advantage of an ignorant adversary. I will, therefore, inform you that the more you puff and herald 'the contemplated new opera house,' the more, perhaps, you are 'grinding my own axe.' In conclusion, if you are still without information in reference to the new artistes engaged for next season, and are desirous to know something of them, I should recommend you to pay forty cents currency, and go, on their first appearance, to the amphitheatre of the Academy, and you will obtain all the information you require.

Yours truly, MAX MARETZKE.

Staten Island.

Should the venerable though little revered James Gordon Bennett condescend to publish a reply to the foregoing, I will send it you.

T. DUFF SHORT.

[Mr. Short is longer than ordinary. *Verbum sap.*—D. PETERS.]

PARIS.

(From our own Correspondent.)

The vitality of the *Africaine*, or the pertinacity of the Parisian public in affording support to that which they have once taken into their favor, is really astonishing. Meyerbeer's opera is as attractive as ever, and the receipts keep up their highest average. When a stiff breeze is blowing at sea, the sailors have comparatively little to do. The sails have been set, the ship made taut, and fortune and the winds take the vessel into their hands. So fares it with the grand *Opéra*. The gale of popular opinion regarding the *Africaine* blows bravely and fairly, and M. Perrin scarcely entertains a thought, certainly does not move a hand, to interfere with the successful voyage of his well-trimmed bark. Satisfied with the *Africaine*, he deems it unnecessary to waste a thought on anything else, and so he makes money and he saves money, and the increase to his coffers in not having to produce a new piece is incalculable. So successful a career as that of the *Africaine* at the grand *Opéra* could have happened no where else but in Paris.*

The Théâtre-Italien opened on Monday, October 2nd, as per announcement. I was unable to attend, and cannot give you particulars. There was an opera and a *divertissement*. The opera was Ricci's *Crispino e la Comare*—a dull thing which was brought out last season and made a few excitable people grin—and a *divertissement*, entitled *Don Zeffiro*. *Lucrezia Borgia* will be the next opera, given for the *entrée* of Madame Pencó, and the *débuts* of the basso, Signor Selva, and the contralto, Mdlle. Grossi—your Grossi, at least Mr. Mapleson's Grossi, or, at all events, Her Majesty's Theatre's Grossi. After *Lucrezia*, Cagnoni's *Don Bucefalo* will be produced with Signor Zucchinelli (!) in the principal part. Here's a surprise and a delight for the subscribers! *Don Bucefalo* will be succeeded by *Marta*, in which Mdlle. Castri will make her first appearance as Lady Enrichetta, Signor Fraschini essaying, for the first time in Paris, the rôle of Lionel. Signor Fraschini, of course, will retain the part of Gennaro in *Lucrezia Borgia*. Then comes *Linda di Chamouni*, but not for Adelina Patti, Mdlle. Castri having with extraordinary hardihood consented to play the part of Linda, and M. Bagier, with even more extraordinary hardihood, having resolved to entrust the performance to the untried demoiselle. Was I wrong in asserting that the director of the Paris Italian Opera was not overwise? Are not the above noble and alluring prospects for the subscribers to the Italian Opera? I hear on all sides nothing but expressions of disappointment and wrath against M. Bagier. For

* Mr. Shoot is mistaken. Mr. Balfe's *Bohemian Girl* and other operas produced in London have had longer runs than the *Africaine* up to the present time.

D. P.

my own part, I cannot imagine how anybody, with the smallest taste and with a natural desire to get some equivalent for his expenditure, could lay out his money for a box or stall for the season. A less attractive programme than that issued by M. Bagier this year was never sent forth from the Salle Ventadour.

The next great event at the Opéra-Comique will be the production of M. Victor Massé's new opera, *Fior d'Aliza*, which is in active rehearsal. The cast will include Madame Vandeneuve-Duprez, who has arrived in Paris, Mdlles. Galli-Marié, Révilly and Camille Gontié, MM. Achard, Coati, Bataille, Potel, Nathan and Leroy.

Miss Louisa Pyne—the star of *Arcady of English Opera*—has paid a visit to Paris, her object being to hear the *Africaine*, the principal character in which she is going to sustain on its production at the Royal English Opera, Covent-Garden. Miss Louisa Pyne has heard the *Africaine*, and no doubt paid especial attention to Mdlle. Marie Saxe.

The "Concerts Populaires de Musique Classique" will recommence performances on Sunday, the 22nd inst., at the Cirque-Napoléon. It is a pity that these admirable entertainments should be intermitted during the finest part of the year. But, as the prover says, "there are reasons for roasting eggs."

The *Ménestrel*, enumerating the different operas written on the subject of *Jeanne D'Arc* by French composers, says, *en passant*, that the *Giovanni D'Arco* of Verdi has not yet been translated into French. This is a mistake. The proprietors of the *Art Musical* presented their subscribers some time since with this same "partition" of Verdi, translated by M. Edouard Duprez, one of the authors of the *Jeanne d'Arc*, composed by M. Duprez, *père*, to be produced to-morrow evening at the Grand Théâtre Parisien.

Important news of Liszt has just reached me. The celebrated Art-Abbé, before he quitted Hungary, visited Ofen. On the 2nd inst.—Monday last—he returned to Rome and passed through Trieste. These important matters have received confirmation from secondary sources.

MONTAGUE SHOOT.

Paris, October 3.

—o—

CRYSTAL PALACE.

A double debt of gratitude is due to Mr. G. W. Martin for the Autumn Festival of the Metropolitan Schools, so successfully celebrated on Saturday last. The bright happy faces of the 5000 children proved most unmistakably how great the treat was to them, while the hearty applause of the 18,000 persons assembled showed no less decisively that they thoroughly enjoyed the really admirable performance of the little ones. The programme was pretty equally divided between sacred and secular music, the former occupying the first, the latter the second half of the scheme.

Particularly noteworthy as an example of smooth steady singing (although not coming in for so large a share of applause as many other pieces) was the execution of the chorale from Mendelssohn's *St. Paul*, "Hark arise a voice is calling." The enumeration of the choruses redemanded will best show what found most favour in the eyes, or rather the ears, of the audience—"Hosanna," "Home, sweet home," "At the night raven's dismal voice," "The Men of Harlech." The vocal performances were relieved by the boys of the Duke of York's School, whose playing would do credit to many a regimental band of far higher pretensions. The magnificent weather, the lovely aspect of the Palace, the freshness of the children's voices, and the sight of their genuine appreciation of their visit to the Crystal Palace, rendered this day a remarkably enjoyable one to all around, while, to Mr. Martin as the organiser and promoter of the whole affair, every praise is due for this highly successful entertainment.

D. H.

UXBRIDGE.—An association for the cultivation of vocal music has been formed, entitled the West Middlesex Tonie Sol-fa Association, under the system of teaching promoted by the Rev. J. Curwen, of Plaistow.

ORGAN PERFORMANCE.—Mr. J. T. Birch, of Uxbridge, presided at the organ at the Reading industrial exhibition. The following is a list of the pieces on the programme:—Offertoire (Lefèbvre-Wely) selection from Mendelssohn's *Elijah*; "Pro Peccatis" from Rossini's *Slabat Mater*; aria, "charity" (Glover); grand march (Diviani); overture to *Fra Diavolo*; "Soldier's Chorus" from *Faust*. The organ on which Mr. Birch performed has forty stops, and three rows of keys.

Muttoniana.

At the request of Dr. Silent, who is still in a state of quasi-coma, Mr. Table recapitulates once more previous to his departure for Mutton Island, where he administers every autumn.

ROOTS FROM RUSS.

MR. TABLE.—Sir, I send the same old style from Marlinspicke:—

Yon Llundai lair
Yon Llenui along,
Je vous remerci bien
Old de dong.

Misp.—Theer, mon, French and Welch altogether, what does thou think o' that, lad? *Ap'Sh.*—Very good.

Misp.—Io Vengo a Teatre,
But you cant play Iago,
Io ritorna from old Moscow,
Which was Ochern Piacho.

Misp.—Theer, mon, there is little Russ and Italian, does thou think it's rhyme? *Ap'Sh.*—You are getting too clever for me. *Misp.*—Hear those then:—

There are 7 conductors in old London,
Which I'll back against any nation;
There is the noble Costa and old Alf. Mellon,
Which deserve great praise from all unions;
There is little Lutz, and young James Hird,
And great Chas. Hallé, who will ne'er flinch
If at a quarry.
And here comes Arditi, with his valsins' Diti,
And here comes one so free an' easy,
His name is Guia Vianesi.

Misp.—Now, mon, thou has been reading that *Punch* instead of 'tending to me; there is nout in't. *Ap'Sh.*—Hold your gag; you are getting a nuisance. *Misp.*—I am only a practising a bit. *Ap'Sh.*—Well, I want quietness, and if you don't give over with your rhyming, I shall change my lodgings. (*Old Marlinspicke takes his pipe and talks to himself.*) *Misp.*—Ah, he is loik all yon grand folk, he is a getting too proud to speak to a poor fellow. *Ap'Sh.*—Hold your gag, Sir, don't you see me reading. *Misp.*—Reading what, there is no fun in't. *Ap'Sh.*—I tell you what it is, Mr. Marlinspicke, I shall introduce Mr. Mark Lemon to you to-morrow. *Misp.*—And what o' that, does thou think that I am freeten o' him; no, lad, I not freeten of any mon; he t'same chap I gave likeen to in the cricket-field yonder; if he says out to me I'll serve him t'same as they do in Lancashire; and I'll serve thee t'same, never mind bein chums. I'll neither take thy or his insults, does thou know? (*Marlispicke in a rage smashes his pipe against the fire-place.*) *Ap'Sh.*—Now, now, Sir, hold your tongue. *Misp.*—I sha'n't, I shall leave thee by thy sel'; thou can go to — pot. I shall go to hear you Mellon to-neet. *Ap'Sh.*—Do you know, Mr. Marlinspicke, that it is an evening with Mozart—a very aristocratic night? *Misp.*—I don't care a flip about thy aristocratics; is not one man as good as t'other; if Prince o' Wales himsel' is he wont say nout to me as long as I behave my sel'. *Ap'Sh.*—Well, well, Mr. Marlinspicke, let us not quarrel. *Misp.*—Well, well, then shake hands. *Ap'Sh.*—With pleasure, Mr. Marlinspicke, and you can rhyme as long as you like. *Misp.*—Who can rhyme when he have been put out o' the road so. *Ap'Sh.*—Come, come, take a seat and enjoy your self, we have a full hour before the concert commences, make another rhyme. *Misp.*—Who must I rhyme to? *Ap'Sh.*—Try Reeves and Santley. *Misp.*—Eh, lad, I am feerish o' them two, I don't know how to begin, let me see:—

In Briton's Isle—

wait a little while. Oh, that wont do. *Ap'Sh.*—I should think no.

Misp.—There lives two heroes
To England's glory;
It is in song and declamation,
And with silvery notes they
Subdue the nation.

Now, what think on't. *Ap'Sh.*—Well, I question if its rhyme. *Misp.*—I shall give it up, lad, it's time to be off—

So to Mellon's we did go,
It was a jolt to get in, tho'.

Ap'Sh.—Now, no more rhyming. So after the concert the evening was agreeably spent at the Round Table.—I am, oh Table, thine ever faithfully, *Rhos.*

As Poet-laureates stand at present, Mr. Table does not think there is much chance of Mr. Marlinspicke ever being smothered in

[October 7, 1865.]

bays. His rhyme is somewhat irregular, which Mr. Table considers may be the level of it. But to capitulate:—

"WORCESTER—HEREFORD—GLOUCESTER.

DEAR SILENT.—The Festival of the Three Choirs was held at Gloucester this year. It was a most noteworthy meeting, for two reasons—first, on account of the non-engagement of Mr. Sims Reeves and Madame Sainton Dolly; secondly, on account of the opposition it met from the Bishop and Dean of Gloucester. I am not prepared to say whether the committee acted wisely in not making terms with the two great oratorio singers, who were "conspicuous by their absence" from the programme. The public hardly thought the excellence of the music produced sufficient compensation for so marked a void; and however well the substitutes for Mr. Reeves and Madame Dolby may have sung, people shook their heads and were dissatisfied. There was magnificent music and good singing notwithstanding; and I sincerely hope the committee, for the sake of the time-honored society in the interests of which they labored, may not have been disappointed. I am inclined to believe that they were *not*. My reason for thinking so may seem strange to some, and more particularly to those who agree with the Bishop of Gloucester in his opposition to the festival. I think the fact of the committee having had such formidable obstacles to encounter, and the meeting having been violently denounced by the *Record*, rather promoted than impeded its success. It should have been otherwise, perhaps. The example of a Bishop and the opinion of a Dean ought to have, and indeed have, great weight. But when these dignitaries go to extremes against popular feeling, and without a precedent, popular sympathy is apt to fall away from them, as in the case of Gloucester. The Bishop declined to preach the festival sermon; and, on this account, although Dr. Ellicott is a High Churchman, he has risen immensely in the *Record's* estimation. His Lordship's palace was closed on the occasion, and the venerable owner left Gloucester until "the profane festival" was over. Dr. Ellicott will go down to posterity in the history of these meetings as the first Bishop who exhibited such strong opposition to them. If he had had power to refuse the Committee the use of the Cathedral, it is to be presumed he would have exercised his authority against the meeting. The Very Rev. Dean Law, it is said, had thoughts of doing so; but contented himself, the *Record* tells us, with "informing the stewards, in terms as cold as he could freeze, that consent would not be withheld on this occasion." The Dean showed still further disapprobation of the meeting by withholding his presence, and two Canons also got the credit of being purposely absent. The festival, in its eyes, is "a daring profanity, relying for its attraction as much on the ball-room as on the house of God, and desecrates the most solemn words of inspiration for the entertainment of a pleasure-seeking throng." Our religious contemporary forgets that from the proceeds of these meetings large sums are distributed amongst the widows and orphans of clergymen, and that the evening concerts are desirable "attractions" for increasing the number of the visitors. The benefits arising to the community from these festivals are manifold. The primary object is one which should especially, and does commend itself, to the clergy at large. To foster and protect the widows and orphans of clergymen, who may be left in needy circumstances, is a noble act on the part of the laity, and the antiquity of the association for this purpose should protect it from such opposition as it has received in the neighboring city. The music performed is of that devotional character which seems only fitting for "the fretted roof and vaulted aisle" of the cathedral. There are good men who have a decided objection to the performance of oratorios in a secular building and hold that the sublime words and glorious music of *The Messiah* and *The Mount of Olives*, are certainly more appropriate to a cathedral than to the gaudily-decorated Hall of Birmingham. The "dim religious light" of the former, and the solemn associations of the place, assist the imagination, adding sublime and devotional effects to the music which are wanting in a Town-hall; and so long as the festivals are conducted with that religious decorum and reverence which characterise the cathedral meetings, I cannot see any cause for terminating a custom sanctioned—I had almost said *sacrificed*—by the lapse of years. Surely it is a profanation of the memory of the many truly religious men whose names have been connected with bygone festivals to condemn them in the coarse jargon of the *Record*.

It may be news to many persons that an opposition to the next meeting of the Three Choirs is seriously threatened at Worcester. But in contrast to Gloucester, though the movement against the Worcester meeting is in high quarters, it is not a clerical opposition. The meeting, it is already known, has not the approval of Lord Dudley. Inherto, his Lordship has not shown any very active dislike to the meeting; but I am informed that his opposition is likely to enter a new and dangerous phase. Lord Dudley is not the man to disregard the object of such an association, or to urge a discontinuance of the festival without making some arrangement in the interest of the charity for

which it was established. But Dean Peel is too wary to be led away by such an insidious opposition. Worcester is proud of her festival, and would not submit to its discontinuance without a struggle; but that an attempt is being made to put an end to it, I give the citizens fair warning. For my own part, I think sacred music, for the time being, sanctifies the place where the sublime notes go up; so that I should have no conscientious objection to the removal of the festival from the cathedrals entirely, if there were Music-halls worthy the occasions. But I should certainly oppose any effort, from whatever quarter it might come, to terminate those triennial meetings which are the just boast of the cider counties of mid England.

HOLMES OF HALLOW.

Five Ways Inn, Gloucester, Sept. 28.

Between this and the next festival Mr. Ap'Mutton will have returned and been re-established at the King and Beard. He (Ap'M), as Mr. Table has often been told, attended the first meeting of the Three Choirs, heard the sermon of Chancellor Bisbe and dined with the Chancellor, at his (Ap'M's) expense, in the fore-evening. Mr. Ap'Mutton has always upheld these festivals. Had Earl Dudley known that he (Ap'M) was so soon returning, he (Dudley) would have never written a certain letter or made a certain proposal. That Mr. Ap'Mutton will deal summarily with his (Dudley's) Lordship, Holmes of Hallow may rest insured.

Fish and Volume, Oct. 6.

S. Topor Table.

LIVERPOOL.—The eighth subscription Philharmonic Concert took place last evening, and was attended by a large and appreciative audience. The principal singers were Miss Edmonds and Mr. Sims Reeves, vocalists, and Mr. Charles Hallé, pianist. The programme was as follows:—

PART I.—Overture, "Euryanthe"—Weber; Song, "Deep in a forest dell" (Miss Edmonds)—J. Barnett; Four Part Song, "Outshining day in splendor"—Mendelssohn; Barcarole, "O ma maîtresse," Lalla Rookh (Mr. Sims Reeves)—Felicien David; Solo Pianoforte, Concerto in E flat (Mr. Charles Hallé)—Beethoven; Choral Glee, "Here in cool grot"—Mornington; Duet, "Una notte a Venezia" (Miss Edmonds and Mr. Sims Reeves)—Arditi; Overture, "Zauberflöte"—Mozart.

PART II.—Symphony No. 12 in G—Haydn; Song, "The Lady Hildred" (Mr. Sims Reeves)—Balfe; Kermesse Chorus, "Faust"—Gounod; Ballad, "Quando a leta," Faust (Miss Edmonds)—Gounod; Violoncello Obligato—Mons. Vieuxtemps; Solo Pianoforte, (a) Fantasia impromptu, Op. 68, Chopin—(b) Tarantella in A flat, Heller (Mr. Charles Hallé); Ballad, "Anita" (Mr. Sims Reeves)—Brinley Richards; Huntsman's Chorus, "Der Freyschütz"—Weber; Finale—March, "Le Prophète"—Meyerbeer.

Miss Edmonds, who made her first appearance at the Philharmonic Hall, possesses a voice of considerable power and purity, which has manifestly been carefully cultivated. Her singing was characterised by great finish and well-nigh faultless execution, and there can be little doubt left a most favourable impression upon the audience. Her rendering of the scene from the *The Mountain Sylph* was really admirable in all respects, and elicited the warmest plaudits. The young lady was equally successful in her second song. The popularity of "the great English tenor" with our townspeople was fully attested by the prolonged cheers from all parts of the hall with which he was greeted on coming forward to give the barcarole "O ma maîtresse." This was exquisitely sung, but Mr. Reeves evoked most applause by his very beautiful rendering of Balfe's song "The Lady Hildred," in which his splendid voice told richly, and his artistic expression excited the utmost admiration. The song was rapturously encored, and repeated. Mr. Reeves achieved another triumph in Brinley Richard's ballad "The Chieftain's Wife." The pathos with which he sang this pretty ditty could scarcely fail to gratify those who could appreciate the refined vocal effort, and there was a general demand for the repetition of the ballad, with which Mr. Reeves complied. Arditi's sparkling and melodious duet sung by Miss Edmonds and Mr. Reeves, was also encored and repeated. Of Mr. Hallé's pianoforte performance little need be said. He played upon a magnificent instrument. He was recalled after Beethoven's concerto, and his superb execution of the compositions of Chopin and Heller called forth a hearty encore, to which he graciously responded. The singing of the choir was creditable. In Mendelssohn's song there was a commendable attention to "light and shade"; Mornington's well-known glee was encored, and the "Kermesse Chorus" from *Faust* was capitally sung. The excellent playing of the band throughout the evening fully entitled the instrumentalists to the general applause with which they were frequently rewarded. Mr. Alfred Mellon was conductor.—(Abridged from the "Liverpool Mercury.")

LISZT.—The Abbé Liszt will visit London in May next for the purpose of conducting his Mass composed expressly for the opening of the New Church of the Carmelites at Kensington.

Broadwood of course.—D. P.

To the Editor of the MUSICAL WORLD.

SLIGHTLY MISTAKEN.

SIR.—That there is no disputing about taste is a fact established not only by countless axiomatic, aphoristic, and proverbial sayings in every possible language, but moreover by the actual experience of anyone and everyone who has lived long enough to own a memory extending over a very few years. In the days when the present King of the Belgians was known here as Prince Leopold, his wife, the Princess Charlotte, used to have the waist of her dresses not far beneath her armpits; an epoch arrived when persons' waists had descended down to about the lowest part of their backs. At one period, ladies' bonnets resembled more than aught else immense coal-scuttles; at another, they appeared made, as far as size went, or, rather, did not go, on the principle of the caps formerly worn by the boys of the Blue-coat School. It is, however, superfluous to multiply examples for the purpose of showing how variable a thing is taste. I fancy, however, there is one point on which taste will generally remain unaltered. When a person takes up a newspaper he likes the intelligence it contains to be correct. His liking is not always gratified; still his propensities are such as I have stated. It is for this reason that I must strongly object to a couple of notices published in the *Monde Artistique* of the 23rd September, because they are calculated to lead astray all who peruse them, without having access to other journals better informed. The first of the two notices is headed "Vienna," and states that

"Wachtel, the tenor with the phenomenal voice, having been engaged for six months at the Imperial Theatre, made his *début* as Arnold in *Guillaume Tell*. His reception was enthusiastic, and his triumph brilliant, etc., etc."

and so on for a few more lines. The French writer then concludes thus:

"Wachtel will soon create the part of Vasco in *Die Africainerin* (*L'Africaine*); the success he obtained in London will certainly be repeated at Vienna."

It will certainly be no such thing, seeing that M. Wachtel will not be in Vienna "very shortly," unless he breaks his engagement at the Royal Opera-house, Berlin, where he is bound, by contract, cunningly drawn up, to remain for some time, and where, by the way, he appeared as Arnold in *Guillaume Tell*. So much for the accuracy of notice No. 1, which, at any rate, is good natured, not to say more. It is a pity the same assertion can not be advanced with respect to notice No. 2, which, besides being erroneous as to place, is antagonistic to the knowledge possessed by every *habitué* of her Majesty's Theatre last season, who is well aware how genuine and how stupendous was the success achieved by Madlle. Ilma de Murska. Here is notice No. 2, interspersed with a few notes in the fashion of a running commentary.

"The Murska is doing wonderfully well, say the Berlin journals."

And the Berlin journals speak the truth. Madlle. de Murska is doing wonderfully well, only not at Berlin. She happens to be in Vienna, as the Berlin papers duly inform their readers.

"I am very willing to believe it, but if such be the case, she is more fortunate than she was in London, where her success was very moderate indeed."

Really the French writer is as badly informed concerning musical matters in London as he is about those in Berlin. Since the days of Jenny Lind and Adelina Patti, there never was a lady who so triumphantly carried the town by storm as did Madlle. Ilma de Murska. But to return to notice No. 2.

"In Berlin, the Murska is drawing money."

This assertion is decidedly correct, if for "Berlin" we substitute "Vienna." After informing his readers that

"She made her *début* in *Dinorah*, and is to sing *Nordstern* (*L'Etoile du Nord*) as well as *Verdi's Rigoletto*,"

the writer continues thus:

"The Murska, as my London correspondent writes, has, thanks to the great 'humbugs' inserted in all the papers, and thanks to a formidable *claque*, managed to obtain a certain transient reputation."

The *pith* of this is ill-nature. What the *exact* signification is I cannot say. "Thanks to the great 'humbugs' inserted in all the papers!" What does the writer mean? Lest I may be charged with mistranslation I give the original words:

"À force des grands 'humbugs' qu'on a faits dans tous les journaux."

Anyone who denies that there are very many great humbugs in London, as well as in other large capitals, would be insane, but how those great humbugs can be inserted in all the papers is a physical process somewhat difficult of comprehension for a man of only moderate abilities. If the "great humbugs" ever could be inserted in all the papers, it is very certain that the "London correspondent" of the author of the notice No. 2 I have quoted would be among them.

As for the "formidable *claque*," the "London Correspondent" should really be careful, for by asserting, in contradiction to the real facts, well known even in Paris itself, that there is such a thing as a *claque* in London, he leads people to doubt those parts of his correspondence which may be accurate.

It is only charitable to suppose that the *Rédacteur en chef* of your valuable French contemporary was doing his *bains de mer*, after the fatigues of the past year; I see no other way of accounting for the publication of two long notices, both of which are wrong, and one of which overflows with ill-feeling.

I am, Sir, yours, WEATHERBY FINCH.

MADAME PAREPA IN NEW YORK.—A New York journal thus writes of the first appearance of Madame Parepa before an American public:—

"It is pleasant to record a success achieved by force of talent, unsupplied by hosts of friends, a *claque*, or the prestige given through pretentious articles. The *début* of Madame Parepa was attended by no such circumstances, and yet she gained a verdict of approval from those whose judgment is not easily misled. Madame Parepa is of ample proportions, but she carries herself lightly and easily, and her manner is engaging. Her first selection was the scene, 'Ernani involami.' The first few notes proclaimed that Parepa was an artist; the slow movement confirmed the impression, while the rendering of the *stretto* satisfied every doubt. Madame Parepa has a voice of much beauty and a compass of three octaves. Every note is pure, rounded and well-formed, and nature has given her the power to hold her voice under control. Her intonation is true, and the blending of the registers gives the voice a homogeneity and equality rarely to be found in singers. Her execution is clean and rapid, and whether in plain scale, in groups, or in chromatic runs, is most articulate. It presents none of that *glissando*, is so facile and so impure, but every note is fairly attacked and individualized. Her *staccato* passages are brilliant, sharply pointed, and very effective. Her *trillo* is clear, open and decided, always upon the right interval, and is rounded off with *scrupulous* finish, while her *gruppetti* are executed with grace and just balance. One point must strike everyone, where she holds a high note and leaves it for the note above, which commences a rapid down-scale passage. The voice must have a wonderful *aplomb* to execute such a feat. In her singing Madame Parepa acknowledges a middle tint, and not only can but does sing *pianissimo* another proof of her vocal subordination. Madame Parepa's voice is of a quality rarely met with. The nearest to it was Mrs. Woods; the next was Tedesco's. Castellan, Truffi and Bosio had each beautiful voices, but neither had the great range of Parepa. One thing will specially please; her voice is not worn, but is fresh, vigorous, and resonant. Her style is unimpeachable. It is free from affectation and vulgar exaggeration, while she sings with spirit and zest, and exhibits a passionate utterance, which must render her *andante* worth listening to. Her first aria was encored, but she did not repeat it. Her second, Gounod's serenade, was sung smoothly and earnestly through two verses, but its *climax* was the third verse, which she breathed out, causing an outburst of 'bravas,' which attested the audience was moved. Her third piece, 'The Nightingale's Trill,' a song both melodious and passionate, displayed the artistic management of her voice, her trill, and her prompt and brilliant execution. She was encored. Ardit's 'Il bacco' afforded ample scope for the display of her execution, but when at its close she mounted with delirious ease from B flat to E flat the applause was uncontrollable. Jenny Lind, Lagrange and Carlotta Patti reached F in Alt, but with an effort that was painful, while the production of Parepa was effortless. Madame Parepa made a complete success. In what she has yet done she has shown herself an artist, and we congratulate New York on the presence of one whose singing offers a model of high and refined culture."

ETON.—An elementary class, for instruction in vocal music, has been instituted for the purpose of qualifying amateurs to join the choir of St. John's Church.

MR. MONTGOMERY SMITH opened the thirty-fifth annual session of the Southampton Polytechnic Institution by giving a lecture, with vocal illustrations, entitled "Our National Melodies."

[October 7, 1865.]

MUSIC RECEIVED FOR REVIEW

BOOSEY & CO.—"When France and England met of yore." International song by
GEORGE FORBES.
G. W. MARTIN (Exeter Hall).—"The Lark," or an Exiles Lament, by G. W. MARTIN.

DON'T BEAR IT.

DEAR TABLE.—May-a-bear bear a hand to bear down the bare-faced writer of lar-a-n and barbarous epistles—Paul Moist? Ours be the task, Table, to bar his further progress; let us lay bare (it's rather pleasant than otherwise this weather) his barganage, and muzzle him. "I am bruin a storm that, when it bursts, will astonish him! . . . now, don't you play the barrator, and incite him to prosecute me for libel—be a bear-rater if you like (not hater, for I am a bear and you bear with me, I know). Pitch into Moist! . . . take the Pole, star him up! and if you err-sustain 'taint you did it, but Horace Mayhew; true, Shakespeare (or Boucicault, I forget which) said:—

"For who would whip the bears . . . with a bare bodkin?
Who would fardel bears, that grunt and sweat," &c., &c.
But never mind, whip Moist with anything.



(Don't mind the fingering—it's a system of my own.)

Adieu, or au revoir; I have just returned from Tobolsk and long to hug you.

Oh! cross my cheques "Basing Brothers" (it ought to be sisters, mais chacun son gout).—Yours, &c., A Poodle (the greater).

P.S.—J'espere que vous voila assez berner, Mr. Moist!

The Garden, Bear St., Leicester Square—Oct. 3.

A FAREWELL ACROSTIC TO MDLLE. MARIE KREBS.

Magic fingered little sprite,
A riful, trickish, little mite,
R unning madly after thee,
I s it wonder hero in town,
E very head if turned it be?

Keen-felt rapture you impart,
R arely seen has been in art,
E agle-winged, with dove-like heart,
B lithesome elf, with genius crowned,
S oon return to English ground!

E. v. B. U.

GUSTAVE DORE's great masterpiece—viz., the Illustrated Bible—upon which he has been engaged for the last four years, is now on the eve of completion. Messrs. Cassell, Petter, and Galpin have purchased the engravings for their sole and exclusive use in the English language, and their edition of this great work, for England and America, will be shortly announced. The illustrations will consist of 230 large page drawings, the cost of their production being upwards of £15,000.

GREENWICH.—(From a Correspondent).—A concert was given in the Hall of the Greenwich Society for the Diffusion of Useful Knowledge, on Tuesday evening, under the direction of Miss Rose Hersee, who is held in high estimation by the amateurs of Greenwich and its neighbouring localities. The programme was almost altogether devoted to vocal music, Miss Rose Hersee having for her coadjutors Miss Lucy Franklin, Messrs. De Fontanier, Fielding, Carter, Showbridge, and Theodore Distin. The instrumental performances were restricted to two pianoforte pieces by Herr Armbruster, a stout-fingered virtuoso, whom I heard for the first time. Taking encores as a measure of excellence, and estimating the value of encores by the loudness and emphasis with which they were demanded, I should say that Miss Rose Hersee's singing of Benedict's charming and brilliant variations to the "Carnaval de Venise" was the best performance of the concert. However, a new song by C. Lüders, called "Gentle summer rain," sung by the same sweet songstress, trod close on the heels of the "Carnaval," eliciting nearly as loud and continued applause. Miss Hersee's other effort was Benedict's new song, "The bird that came in spring," a gem of a sentimental ballad, and given by the young singer with perfect taste and expression. Encores were also awarded to Mr. Carter in Ascher's popular romance, "Alice, where art thou?", to M. De Fontanier in a French romance, to Miss Lucy Franklin in Clariel's ballad, "Janet's choice," and to Messrs. Fielding, Carter, Showbridge, and Distin in Horsley's glee, "By Celia's arbour." Mr. Frederick Kingsbury presided at the pianoforte.

* Barely, T. T.

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14.	"We worship God," (Judas Maccabaeus)	2 0
15.	"Sing unto God," (Judas Maccabaeus)	2 0
16.	"Thus rolling Surges rise," (Solomon)	2 0
17.	"All the earth doth worship Thee," (Delight in the Deum)	2 0
18.	"May no rash intruder," (Solomon)	2 0
19.	"Worthy is the Lamb," (Messiah)	2 0
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